



Creative Europe Programme (CREA)

Application Form

Administrative Forms (Part A)

Technical Description (Part B)

(CREA MEDIA and CROSS-SECTORAL)

Version 2.0
01 June 2022

Disclaimer

This document is aimed at informing applicants for EU funding. It serves only as an example. The actual web forms and templates are provided in the Funding & Tenders Portal Submission System (and may contain certain differences). The applications (including annexes and supporting documents) must be prepared and submitted online via the Portal.



IMPORTANT NOTICE

What is the Application Form?

The Application Form is the template for EU grants applications; it must be submitted via the EU Funding & Tenders Portal before the call deadline.

The Form consists of 2 parts:

- Part A contains structured administrative information
- Part B is a narrative technical description of the project.

Part A is generated by the IT system. It is based on the information which you enter into the Portal Submission System screens.

Part B needs to be uploaded as PDF (+ annexes) in the Submission System. The templates to use are available there.


How to prepare and submit it?

The Application Form must be prepared by the consortium and submitted by a representative. Once submitted, you will receive a confirmation.

Character and page limits:

- page limit normally **70** pages (unless otherwise provided in the Call document)
- supporting documents can be provided as an annex and do not count towards the page limit
- minimum font size — Arial 9 points
- page size: A4
- margins (top, bottom, left and right): at least 15 mm (not including headers & footers).

Please abide by the formatting rules. They are NOT a target! Keep your text as concise as possible. Do not use hyperlinks to show information that is an essential part of your application.

 If you attempt to upload an application that exceeds the specified limit, you will receive an automatic warning asking you to shorten and re-upload your application. For applications that are not shortened, the excess pages will be made invisible and thus disregarded by the evaluators.

 **Please delete only instructions that do NOT concern your call.**

 **This document is tagged. Be careful not to delete the tags; they are needed for the processing.**

Call: [insert call identifier] — [insert call name]

EU Grants: Application form (CREA MEDIA and CROSS): V2.0 – 01.06.2022

ADMINISTRATIVE FORMS (PART A)

Part A of the Application Form must be filled out directly in the Portal Submission System screens.

Example, not to complete

Call:

()

Topic:

Type of Action:

()

Proposal number:

Proposal acronym:

Type of Model Grant Agreement:

Table of contents

Section	Title	Action
1	General information	
2	Participants	
3	Budget	
4	Other questions	

[How to fill in the forms](#)

The forms must be filled in for each proposal using the templates available in the submission system. Some data fields in the forms are pre-filled based on the steps in the submission wizard.

Application forms

Proposal ID

Acronym

1 - General information

Field(s) marked * are mandatory to fill.

Topic	Type of Action
Call	Type of Model Grant Agreement
Structured Proposal Reference	

Acronym

Proposal title *Max 200 characters (with spaces). Must be understandable for non-specialists in your field.*

Note that for technical reasons, the following characters are not accepted in the Proposal Title and will be removed: < > " &

Duration in months *Estimated duration of the project in full months.*

Fixed keyword 1

Add

Free keywords *Enter any words you think give extra detail of the scope of your proposal (max 200 characters with spaces).*

Abstract

Example, not to complete

Remaining characters

2000

Application forms

Proposal ID

Acronym

Has this proposal (or a very similar one) been submitted in the past 2 years in response to a call for proposals under any EU programme, including the current call?

Yes No

Please give the proposal reference or contract number.

Previously submitted proposals should be with either 6 or 9 digits.

Remove

A specific grant agreement (SGA) implements a concrete action/work programme under a valid framework partnership agreement (FPA).

The reference or the contract number of the linked FPA is needed for the assessment of the SGA proposal.

xxxxxx(xxx)

Example, not to complete

Application forms

Proposal ID

Acronym

Declarations

Field(s) marked * are mandatory to fill.

- 1) We declare to have the explicit consent of all applicants on their participation and on the content of this proposal. *
- 2) We confirm that the information contained in this proposal is correct and complete and that none of the project activities have started before the proposal was submitted (unless explicitly authorised in the call conditions).
- 3) We declare:
- to be fully compliant with the eligibility criteria set out in the call
 - not to be subject to any exclusion grounds under the [EU Financial Regulation 2018/1046](#)
 - to have the financial and operational capacity to carry out the proposed project.
- 4) We acknowledge that all communication will be made through the Funding & Tenders Portal electronic exchange system and that access and use of this system is subject to the [Funding & Tenders Portal Terms and Conditions](#).
- 5) We have read, understood and accepted the [Funding & Tenders Portal Terms & Conditions](#) and [Privacy Statement](#) that set out the conditions of use of the Portal and the scope, purposes, retention periods, etc. for the processing of personal data of all data subjects whose data we communicate for the purpose of the application, evaluation, award and subsequent management of our grant, prizes and contracts (including financial transactions and audits).

The coordinator is only responsible for the information relating to their own organisation. Each applicant remains responsible for the information declared for their organisation. If the proposal is retained for EU funding, they will all be required to sign a declaration of honour.

False statements or incorrect information may lead to administrative sanctions under the EU Financial Regulation.

Application forms

Proposal ID

Acronym

2 - Participants

List of participating organisations

#	Participating Organisation Legal Name	Country	Action
1			

Example, not to complete

Application forms

Proposal ID

Acronym

Short name

Organisation data

PIC	Legal name
Short name:	
Address	
Street	
Town	
Postcode	
Country	
Webpage	
Specific Legal Statuses	
Legal person	unknown
Public body	unknown
Non-profit	unknown
International organisation	unknown
Secondary or Higher education establishment	unknown
Research organisation	unknown
SME Data	
Based on the below details from the Participant Registry the organisation is unknown (small- and medium-sized enterprise) for the call.	
SME self-declared status.....	unknown
SME self-assessment	unknown
SME validation sme	unknown

Application forms

Proposal ID

Acronym

Short name

Departments carrying out the proposed work

Department 1

Department name *Name of the department/institute carrying out the work.*

not applicable

Same as proposing organisation's address

Street *Please enter street name and number.*

Town *Please enter the name of the town.*

Postcode *Area code.*

Country *Please select a country*

Example, not to complete

Application forms

Proposal ID

Acronym

Short name

Main contact person

The name and e-mail of contact persons are read-only in the administrative form, only additional details can be edited here. To give access rights and basic contact details of contact persons, please go back to step - Manage your related parties of the submission wizard and save the changes.

Title _____

Gender Woman Man Non Binary

First name

Last name

E-Mail

Position in org. Please indicate the position of the person.

Department *Name of the department/institute carrying out the work.*

Same as organisation name

Same as proposing organisation's address

Street *Please enter street name and number.*

Town *Please enter the name of the town.*

Post code *Area code.*

Country *Please select a country*

Website *Please enter website*

Phone *+xxx xxxxxxxxxx*

Phone 2 *+xxx xxxxxxxxxx*

Application forms

Proposal ID

Acronym

3 - Budget



No.	Name of beneficiary	Country	Role	Personnel costs - without volunteers / EUR	Personnel costs – volunteers / EUR	Subcontracting costs/ EUR	Purchase costs - Travel and subsistence/ EUR	Purchase costs - Equipment/ EUR	Purchase costs - Other goods, works and services/ EUR	Indirect costs/ EUR	Total eligible costs/ EUR	Estimated eligible contributions/ EUR	Ineligible costs/ EUR	Total estimated project costs and contributions/ EUR	Maximum EU contribution to eligible costs/ EUR	Requested EU contribution to eligible costs/ EUR	Max grant amount/ EUR	Income generated by the project/ EUR	In kind contributions/ EUR	Financial contributions/ EUR	Own resources/ EUR	Total estimated project income/ EUR
1				0	0	0	0	0	0			0	0	0		0.00	0.00	0	0	0	0	0.00
Total																						

Example, not to complete

Application forms

Proposal ID

Acronym

4 - Other questions

Essential information to be provided for proposals including clinical Trials / studies / investigations

Clinical study means, for the purpose of this document, any systematic prospective or retrospective collection and analysis of health data obtained from individual patients or healthy persons in order to address scientific questions related to the understanding, prevention, diagnosis, monitoring or treatment of a disease, mental illness, or physical condition. It includes but it is not limited to clinical studies as defined by [Regulation 536/2014](#) (on medicinal products), clinical investigation and clinical evaluation as defined by [Regulation 2017/745](#) (on medical devices), performance study and performance evaluation as defined by [Regulation 2017/746](#) (on in vitro diagnostic medical devices).

Are clinical studies / trials / investigations included in the work plan of this project? Yes No

GHG Emission

Absolute GHG emission avoidance (in tCO₂e) 0

Result of the GHG emission avoidance calculation. Explanation is provided in application form part B question 2.1

Relative GHG emission avoidance (as a %) 0.00

Result of the GHG emission avoidance calculation. Explanation is provided in application form part B question 2.2

In which Member State(s) and/or associated countries will the project be implemented?

--

Validation result

Show Error

The red 'Show Error' button indicates an error due to a missing or incorrect value related to the call eligibility criteria. The submission of the proposal **will be blocked** unless that specific field is corrected!

Show Warning

The yellow 'Show Warning' button indicates a warning due to a missing or incorrect value related to the call eligibility criteria. The submission of the proposal **will not be blocked** (proposal will be submitted with the missing or incorrect value).

Section

Description

The form has not yet been validated, click "Validate Form" to do so!

Example, not to complete

TECHNICAL DESCRIPTION (PART B)**COVER PAGE**

Part B of the Application Form must be downloaded from the Portal Submission System, completed and then assembled and re-uploaded as PDF in the system. Page 1 with the grey IMPORTANT NOTICE box should be deleted before uploading.

Note: Please read carefully the conditions set out in the Call document (for open calls: published on the Portal). Pay particular attention to the award criteria; they explain how the application will be evaluated.

PROJECT	
Project name:	[project title]
Project acronym:	[acronym]
Coordinator contact:	[name NAME], [organisation name]

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#@APP-FORM-CREAMEDIA@#

#@PRJ-SUM-PS@# [This document is tagged. Do not delete the tags; they are needed for the processing.]

PROJECT SUMMARY

Project summary
See Abstract (Application Form Part A).

#\$PRJ-SUM-PS\$# #@REL-EVA-RE@# #@PRJ-OBJ-PO@#

1. RELEVANCE

1.1 Background and general objectives

<p>Background and general objectives</p> <p><i>For 'European Co-development', 'European Slate development', 'European Mini-Slate development', 'TV and Online content' and 'Video games and immersive content development':</i></p> <ul style="list-style-type: none"> - Provide a presentation of the applicant company (and partners for the European Co-Development and TV and Online actions), its management, its activities, its present position in the national and European markets and its editorial line in terms of development and production. - For European Slate and Mini-Slate development, also describe the company's development plans and its present and forecast financial status (this must include the company's total turnover and total development expenditure in the last two financial years in €). <p><i>For 'Fostering European media talents and skills', 'Markets & networking', 'Innovative tools and business models', 'MEDIA360', 'Networks of European cinemas', 'Networks of European festivals', 'European VOD networks and operators', 'European festivals', 'Subtitling of cultural content', 'Audience Development and Film Education', 'Creative Innovation Lab', 'Media Literacy', 'Defending media freedom and pluralism' and 'Journalism Partnership':</i> Define the objectives of your proposal and explain their relevance to this call for proposals.</p> <p><i>For 'European Film Distribution' and 'European Film Sales':</i> Describe your company position on the national and European/international market as well as your editorial line/catalogue (size, genre, speciality, etc.) and the latest developments/changes in regards to release windows. Describe typical/planned marketing and promotion campaigns for the release/sale of European non-national film(s). If a release is already planned please be specific on the release campaign (number of prints and cinemas, type of marketing and promotion activities, innovative ways to attract audiences, type of audience, objectives in terms of admissions, etc). For European Film Distribution, please also explain how you intend to co-produce and/or acquire European non-national films. For European Film sales, you can also indicate the festivals/markets that you principally target.</p> <p><i>For 'Films on the Move':</i> Describe the experience of the sales agent on pan-European projects, the number of distributors involved and the experience of distributors and their involvement in the project.</p> <p>Insert text</p>
--

1.2 Needs analysis and specific objectives

Needs analysis and specific objectives (n/a for 'European Film Distribution' and 'European Film Sales');
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*'Subtitling of cultural content' and 'Audience Development and Film Education'**For 'European Co-development':*

- Describe the added value of the co-development approach, in particular with regards to the nature of the project and the complementarity of the background and experience of the partners involved.
- Describe how the production companies will collaborate on the joint development of creative aspects and storytelling.

For 'European Slate development' and 'European Mini-Slate development': Describe how the slate will help improve the company's position on the European and international market in relation to its co-production approach, partnership with players from different countries (including from countries with different production capacity), visibility at major film festivals and physical and online markets, capacity to increase the company's turnover, and capacity to increase the number, ambition or size of projects in development.

For 'TV and Online content': Describe the strategies implemented so far in order to reach the confirmed financing of the submitted project, the level of cooperation between operators and what, in your view, is original and innovative in the financing structure.

For 'Video games and immersive content development': Describe the originality and creativity of the concept of the project compared to existing work, including originality of the story.

For 'Fostering European media talents and skills', 'Markets & networking', 'Innovative tools and Business models' and 'MEDIA 360', 'Creative Innovation Lab', 'Media Literacy', 'Defending media freedom and pluralism' and 'Journalism Partnership': Describe how your activity meets the needs of the industry/sectors.

For 'Networks of European cinemas': Describe how you measure the expected impact of the action and list key performance indicators. Describe the methodology for the allocation of the support to the network members.

For 'Networks of European festivals': Describe the network scope and strategy to reach a structured, effective and sustainable coordination.

For 'European festivals': Describe the activities towards the audience, including year-long activities, satellite and/or decentralised events, the communication strategy (traditional and innovative ways, including online activities) and the film literacy initiatives as well as other actions for young audiences on European films.

For 'European VOD Networks and operators': Explain the added value of your project compared to the current position and activities of the VOD platforms involved.

For 'Films on the Move': Describe the global strategy as sales agent and the geographic coverage of the proposal, taking into account theatrical and/or online distribution territories confirmed (including countries outside of the grouping in Europe and outside of Europe) and existing partnerships with online platforms or festivals.

Insert text

1.3 European added value

European added value (*n/a for 'European Film Distribution', 'European Film Sales', 'Networks of European festivals', 'European festivals' and 'Subtitling of cultural content'*)

For 'European Co-development': Describe the European dimension of the collaboration, in particular concerning cooperation between countries with different market sizes, as well as the linguistic and geographical diversity.

For 'European Slate development' and 'European Mini-Slate development':

- Describe the rationale behind the choice of the proposed projects within the slate.
- Describe how the slate shows the company's ability to adapt to a competitive and changing audiovisual landscape by being innovative in its activities in terms of genres, formats, platforms, emerging talents or new territories.

For 'TV and Online content':

- Describe the role of the co-production companies (if any) and their financial, creative and artistic involvement in the production. If applicable, explain how the co-production increases the cooperation between countries from different market sizes.
- If applicable, explain the rationale of the sharing of the grant among co-producers that are present as participants in the application.

For 'Video games and immersive content development': Describe the innovative aspects of the submitted project (technique, content, gameplay/level of immersion and interactivity, visual/graphic approach, etc.)

For 'Fostering European media talents and skills', 'Markets & networking', 'MEDIA 360', 'Innovative tools and Business models', 'European VOD Networks and operators', 'Audience Development and Film Education', 'Creative Innovation Lab', 'Media Literacy', 'Defending media freedom and pluralism' and 'Journalism Partnership': Explain the European dimension of your project (including, if applicable: origin of content or audiovisual works; cross-border and cross-language dimension; potential for European expansion; nature of the partnership; scope and size of partners).

For 'Networks of European cinemas':

- Describe the number and geographical balance of the cinemas network including those located in countries/regions with limited infrastructure

- Describe the expected results of the action in terms of screening of non-national European films on the European market, large and more diverse audiences for European films, innovative approaches in terms of reinforcing and renewing the cinema experience, collaboration of cinemas with online platforms, audiovisual operators and local cultural institutions.

- Describe the measures designed to reinforce the competitiveness of European cinema theatres, taking into account the new models of communication, consumption of content and infrastructure adjustments.

For 'Films on the Move': Describe the promotion and coordinated activities by the sales agent to foster coordinated pan-European release, including cooperation with the production company, production of common material, release coordination strategy and market events, cross-border strategy and any actions already carried out in preparation of the application.

Insert text

#SPRJ-OBJ-POS# #IMP-ACT-IA@#

1.4 Environment and sustainability

Environment and sustainability (n/a for 'European Film Distribution' and 'European Film Sales', 'Journalism Partnership', 'Media literacy' and 'Defending media freedom and pluralism')

Describe the strategies to ensure a more sustainable and environmentally-respectful industry.

Insert text

1.5 Gender balance, inclusion and diversity

Gender balance, inclusion and diversity

Describe the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activities.

Insert text

#IMP-ACT-IA\$# #SREL-EVA-RES# #QUA-LIT-QL@# #CON-MET-CM@#

2. QUALITY

2.1 Concept and methodology

Concept and methodology (n/a for 'European Film Distribution', 'European Film Sales' and 'Films on the Move')

For 'European Co-development', 'European Slate development', 'European Mini-Slate development' and 'TV and Online content':

- Describe the strengths and distinctiveness of the project in terms of topic, creative approach and artistic value.

- For TV and online applications, in case of second or further seasons of series, also describe the new developments in the stories and the characters.

Note: For 'European Slate and Mini-Slate development', please cover all projects, except the short film if there is one.

For 'Video games and immersive content development': Describe the approach to storytelling, the visual approach, and what is foreseen in terms of graphic and sound design, and accessibility measures for users with disabilities and other impairments. For non-immersive video games, also describe gameplay, how gameplay and storytelling will be integrated and the level and character design. For interactive immersive video games and experiences, describe the approach to the immersive experience and interactivity.

For 'Fostering European media talents and skills': Describe the content, methodology and pedagogical approach

proposed for the implementation of the action (subjects, skills taught, learning outcomes and mentoring activities), as well as their adequacy to the specific type of action (European/international/regional) and to the target group.

For 'Markets & networking': Describe:

- the format, target group, content and methodology with regard to the selection of projects and the choice of decision makers
- the tools including the use of digital technologies relevant to new business models
- the strategy and methodology to facilitate the distribution and circulation of professionals and/or European works on European and international markets (i.e. innovative ways of distributing/releasing; networking of professionals, etc)
- the strategy to ensure visibility of professionals and/or works coming from low capacity countries to foster talent and creativity in those countries.

For 'Innovative tools and Business models' and 'Creative Innovation Lab': Provide a comprehensive market analysis justifying your main methodological and strategic choices (development, marketing, pricing, etc). The market analysis must clearly describe the target markets (size and structure, demographics, localisation, trends and growth perspectives) and the situation of the competition (direct/indirect competitors, differentiation, barriers to entry, regulation, etc). The methodology (including a list of activities to be implemented) and strategic choices must also be clearly described.

For 'MEDIA 360°': Explain which activities are included in your programme of activities and why the proposed methodology(ies)/strategy(ies) are appropriate to meet the objectives of the call. You can also refer to the questions indicated above for 'Fostering European media talents and skills', 'Markets & networking' or 'Innovative Tools and Business Models' in order to present details on the activities.

For 'Networks of European cinemas', 'European VOD Networks and operators', 'Subtitling of cultural content', 'Media literacy' and 'Defending media freedom and pluralism' and 'Journalism Partnership': Explain the concept/ programme of activities of your project and why the proposed methodology(ies)/strategy(ies) are appropriate to meet the objectives of the call.

For 'Networks of European festivals': Describe the geographical coverage within the network, the activities including intended deliverables as well the innovative actions in the areas of outreach and audience development, including the use of the latest digital technologies and tools.

For 'European festivals': Describe the editorial line of the programme selection; the strategy regarding the European dimension of the programming (how in particular non-national films and those originating from low capacity countries are highlighted); the geographic diversity of the programming and strategy to extend the number of eligible countries represented.

For 'Audience Development and Film Education': Illustrate the general approach to implement your project, detailing: the format, methodology, selection process, feasibility, target groups/territories, educational and pedagogical methods (if applicable), coherence of needs' analysis and evaluation of the aimed outputs in terms of pan-European audience reach.

Insert text

#@PRJ-OBJ-PO@#

2.2 Format

Format (n/a for 'Video games and immersive content development', 'MEDIA 360°', 'European Film Distribution', 'European Film Sales', 'Networks of European cinemas', 'Networks of European festivals', 'Films on the Move', 'Subtitling of cultural content' and 'Defending media freedom and pluralism')

For 'European Co-development', 'European Slate development', 'European Mini-Slate development' and 'TV and Online content': Describe why the project's concept/subject can have transnational appeal.

Note: For European Slate and Mini-Slate development, please cover all projects, except the short film if there is one.

For 'Fostering European media talents and skills': Describe the format (duration, type and number of modules, workshops, one-to-one meetings, on-line session, on-line consulting, MOOC, etc.), selection procedure, scholarship policy, gender and diversity balance among targeted participants, professional benefits and long- and short-term effects on the participants.

For 'Markets & networking': Explain how the budget, objectives and proposed content ensure the feasibility of the project. Describe the collaborations and synergies with new business models within the A/V industry at European and International level.

For 'Innovative tools and Business models' and 'Creative Innovation Lab': Explain your business model and your medium-term financial strategies. An estimation of the expected revenues (from 2022 to 2024) must be provided.

For 'European festivals': Describe how you collaborate and build partnerships with other European film festivals beyond standard exchanges, highlight their impact and present innovative collaborations/joint activities run within the

network.

For 'European VOD Networks and operators': Explain the feasibility of your project. Describe the quality and the innovative aspects of the promotion, marketing and other activities (including the techniques and tools deployed) in order to promote the European content and to increase the global audience of the European VOD platforms.

For 'Audience Development and Film Education': Provide a clear overview of the innovative aspects of the project, in particular the strategic use of digital technology and new tools.

For 'Media Literacy' and 'Journalism Partnership': Explain the mechanisms by which the proposal ensures:

- innovation
- collaboration
- diversity
- impartiality and editorial independence.

Insert text

2.3 Potential

Potential (n/a for 'Video games and immersive content development', 'European Film Distribution', 'European Film Sales', 'Markets & networking', 'Innovative tools and Business models', 'Networks of European cinemas', 'Networks of European festivals', 'European festivals', 'Subtitling of cultural content', 'Audience Development and Film Education', 'Creative Innovation Lab', 'Media literacy', 'Defending media freedom and pluralism' and 'Journalism Partnership')

For 'European Co-development':

- Which aspects in the project will contribute to its potential to reach larger and more diverse audiences, including, if applicable, young and digital native audiences (children, teenagers, young adults)?

- Describe the project's potential to cross borders, taking into account the creative team, intended cast (or international ambition with regard to the cast), and collaboration with non-national partners.

For 'European Slate development' and 'European Mini-Slate development': Per project in the slate or mini-slate (not applicable for the short film if present), describe its potential to cross borders, taking into account the creative team, intended cast (or international ambition with regard to the cast), and collaboration with non-national partners.

For 'TV and Online content': Describe the audience reach of the involved broadcasters, and explain, if applicable, the project's potential to engage young and digital native audiences (children, teenagers and young adults).

For 'Fostering European media talents and skills':

- Describe how you integrate innovative aspects in the content, format and/or methodology of your action with regard to the use of the latest digital technologies (especially digital promotion tools), content development and storytelling (new formats for all platforms), talent development and access to finance.

- Explain how your action is suitable to reinforce the capacity of professionals from low production capacity countries

For 'MEDIA 360°': Describe the innovative aspects of your action with regard to the use of a) the latest digital technologies, especially digital promotion tools and data analytics; b) content development and storytelling; c) talent development; d) access to finance; e) promotion and distribution. For each, explain how you will integrate these into the content, format, and methodology of your action.

For 'European VOD Networks and operators': Provide a market analysis, in particular market size, market potential, market share, countries in which you operate and competitors on a national and international level. Include the forecast number of subscribers, pricing strategy, average subscriber acquisition cost, average engagement % per title and average life of a subscription; a description of your device ecosystem; your clearly defined business model and strategy and your audience acquisition strategy.

For 'Films on the Move':

- Describe the market potential of the film to reach a wide European audience including new audiences; describe the existing sales agent promotion campaign and material submitted and the potential for additional visibility.- Provide access to available promotional material (min. a link to the promo reel) and a secured access to an online screening room (please note that this will remain strictly confidential and subject to availability)

- Describe the national theatrical and/or online distribution strategy submitted by each third party.

Insert text

2.4 Cost effectiveness and financial management

Cost effectiveness and financial management (n/a for 'European Slate development', 'European Mini-Slate development' and 'European festivals')

Demonstrate the cost effectiveness of your action and explain how the estimated budget is conceived in the most economical way. Please also explain your co-financing strategy (if applicable).

Insert text

#FIN-MGT-FMS# #RSK-MGT-RM@#

2.5 Risk management

Critical risks and risk management strategy

Describe critical risks, uncertainties or difficulties related to the implementation of your project, and your measures/strategy for addressing them.

Indicate for each risk (in the description) the impact and the likelihood that the risk will materialise (high, medium, low), even after taking into account the mitigating measures.

Note: Uncertainties and unexpected events occur in all organisations, even if very well-run. The risk analysis will help you to predict issues that could delay or hinder project activities. A good risk management strategy is essential for good project management.

Risk No	Description	Work package No	Proposed risk-mitigation measures

#RSK-MGT-RM\$# #CON-SOR-CS@# #PRJ-MGT-PM@#

3. PROJECT MANAGEMENT

3.1 Partnership and consortium, roles and tasks division

Partnership and consortium, roles and tasks division (n/a for 'European Slate development', 'European Mini-Slate development', 'Video games and immersive content development', 'European Film Distribution' and 'European Film Sales')

For 'European Co-development': Describe the overall distribution of roles and responsibilities between the partners in the project, including the division of tasks, the budget split, the administrative cooperation and risk management.

For 'TV and Online content': Explain how the members of the production and creative team will collaborate. In case of animation, please explain where the animation work will take place.

For 'Networks of European cinemas': Present the following aspects:

- governance rules of the coordinating entity, including the management structure and the role of the members within the network and the entity
- selection and award process to determine the level of funding for cinemas
- strategy for the monitoring of the financial support to cinemas
- procedures to ensure transparency, equality of treatment and absence of conflict of interest.

For 'Films on the move': Explain the methodology to gather third parties output (strategy, results and costs) and the methodology regarding the transparent management and allocation of funds as well as the monitoring of third parties costs.

For 'Fostering European media talents and skills', 'Markets & networking', 'Innovative tools and Business models', 'MEDIA 360', 'Networks of European festivals', 'European festivals', 'European VOD Networks and operators', 'Subtitling of cultural content', 'Audience Development and Film Education', 'Creative Innovation Lab', 'Media literacy', 'Defending media freedom and pluralism' and 'Journalism Partnership': Explain the coherence, added value and complementarity of the project teams and/or the consortium regarding the task division, decision making processes, exchange of knowledge vis-à-vis the objectives of the project.

Insert text

3.2 Project teams

Project teams

Describe the project teams and how they will work together to implement the project.

List the main staff included in the project by function/profile and describe briefly their tasks.

For 'Fostering European media talents and skills' and 'MEDIA 360°' (only if training activities are foreseen): Add also information on tutors, experts and coaches.

Name and function	Organisation	Role/tasks/professional profile and expertise

#§CON-SOR-CS\$# #@PRJ-MGT-PM@# #@MAT-URI-MU@#

3.3 Development strategy

Development strategy *(n/a for 'TV and Online content', 'Fostering European media talents and skills', 'Markets & networking', 'MEDIA 360°', 'European Film Distribution', 'European Film Sales', 'Innovative tools and Business models', 'Networks of European cinemas', 'Networks of European festivals', 'European festivals', 'European VOD Networks and operators', 'Films on the move', 'Subtitling of cultural content', 'Audience Development and Film Education', 'Creative Innovation Lab', 'Media literacy', 'Defending media freedom and pluralism' and 'Journalism Partnership')*

Describe the stage at which the project is submitted and identify its needs in terms of development.

Describe the envisaged activities during the development of the project, the development schedule until the start of production (including: scriptwriting, script editing, research work, choice of director, casting, locations, scheduled start of filming, etc) and the breakdown of the development budget.

The time schedule must indicate the key dates and especially the start dates of the production phase (i.e. the first day of principal photography or, for Video games and immersive content development, the date on which the first playable prototype/first trial version is available — whichever comes first).

Note: *For European Slate and Mini-Slate development, provide information on these points for each project, except for the short film if there is one.*

Insert text

3.4 Financing strategy

Financing strategy *(n/a for 'TV and Online content', 'Fostering European media talents and skills', 'Markets & networking', 'MEDIA 360°', 'European Film Distribution', 'European Film Sales', 'Innovative tools and Business models', 'Networks of European cinemas', 'Networks of European festivals', 'European festivals', 'European VOD Networks and operators', 'Films on the move', 'Subtitling of cultural content', 'Audience Development and Film Education')*

Education', 'Creative Innovation Lab', 'Media literacy', 'Defending media freedom and pluralism' and 'Journalism Partnership')

Describe the strategy to finance the development of the submitted project.

Describe the financing strategy for the production of the submitted project and draft a preliminary finance plan. Please mention the main options, suitable potential partners at national and European/international level as well as initial financial elements already in place or to be confirmed.

Note:

For European Slate and Mini-Slate development, provide information on these points for each project, except for the short film if there is one.

For Video games and immersive content development, also describe how the project will generate revenues and provide a sales estimate.

Insert text

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4. DISSEMINATION

4.1 Communication, promotion and marketing

Communication, promotion and marketing (*n/a for 'Fostering European media talents and skills', 'Markets & networking', 'MEDIA 360', 'European Film Distribution', 'European Film Sales', 'Innovative tools and Business models', 'European festivals', 'European VOD Networks and operators', 'Films on the Move', 'Subtitling of cultural content', 'Creative Innovation Lab', 'Media literacy', 'Defending media freedom and pluralism' and 'Journalism Partnership'*)

For 'European Co-development', 'European Slate development', 'European Mini-Slate development' and 'Video games and immersive content development': Describe the intended marketing strategy (national and international) allowing to reach audiences at an early stage, including the definition of unique selling points, target audiences and markets, innovative marketing and audience engagement tools and promotional activities.

Note: For European Slate and Mini-Slate development, please cover all projects, except the short film if there is one.

For 'TV and Online content': Describe the marketing and promotion activities, including target audience, festival attendance and innovative promotion strategies developed in order to promote the project to audiences.

For 'Networks of European cinemas' and 'Networks of European festivals': Describe the methods of communication between the coordinating entity and its members, between members and outside of the network.

For 'Audience development and Film Education': Describe the impact of the strategy for promoting the project and for the dissemination of its results, in particular in relation with pan-European exchange of knowledge and best practices.

Insert text

4.2 Dissemination and distribution

Dissemination and distribution (*n/a for 'MEDIA 360', 'European Film Distribution' and 'European Film Sales'*)

For 'European Co-development', 'European Slate development' and 'European Mini-Slate development':

- Describe the planned distribution strategy at national and European/international level, taking into account the identified target audience, distribution methods foreseen and the distribution partners already in place or envisaged.
- Explain which countries you consider important for the distribution of the projects and why.

Note: For European Slate and Mini-Slate development, provide information on these points for each project, except for the short film if there is one.

For 'TV and Online content':

- Describe the planned distribution strategy, including the targeted territories and broadcasters. Mention the interest of broadcasters in the acquisition of the work (letter of intent) and provide sales estimates per country.
- Describe the choice and financial involvement of the distribution company/sales agent and their experience and track record with similar projects (in case of self-distribution, please detail your track record as distributor).

For 'Video games and immersive content development':

- Describe the planned distribution strategy, taking into account the choice of platform/media, the identified target

audience and the distribution partners already in place or envisaged.

- Describe the potential transnational appeal of the project based on the subject and type of game or experience.
- Describe the project's potential to cross borders based on the experience and diversity of the creative team, the story and characters or intended cast, and the localization strategy.

For 'Fostering European media talents and skills': Describe the adequacy of the mechanisms in place to disseminate best practices, business models and results beyond the participants. Please also describe how you ensure the adequate follow-up of the professional career of participants and the development of the selected projects, beyond the action.

For 'Markets & networking': Explain the systemic impact for the targeted projects and participants, and describe the mechanisms in place to facilitate co-production deals, completion of the financing, visibility, international circulation, and global audience reach. Detail the strategy for assistance and follow-up during and after the market, and if possible, give some details and examples of feedback and lessons learned.

For 'Innovative tools and Business models' and 'Creative Innovation Lab': Describe the methodology proposed for collecting, analysing and disseminating data in order to share the results, guarantee the transparency of your project and propose an exchange of knowledge.

For 'Networks of European cinemas' and 'Network of European festivals': Describe the strategy to disseminate and share results, best practices, audience building techniques and technological developments between the members and outside the network.

For 'European festivals': Present the existing audience, including demographic information and its expected evolution in size, the method applied to measure the scale of the audience and any potential new audience.

For 'European VOD Networks and operators':

- Detail and justify the methodology (including a comprehensive list of qualitative and quantitative indicators) proposed for assessing the impact and results of the project
- Describe and justify the methodology for sharing best practices and benefits of the actions with more European platforms and for optimising the visibility of the EU support

For 'Films on the Move': Please explain how results from third parties will be gathered and how dissemination of results within and outside the grouping to optimise the visibility of the support is ensured. Please explain the status of the international trailer production and provide the link.

For 'Subtitling of cultural content': Outline the potential for online dissemination of the content, taking into account the deployment of digital technologies and expected audience figures substantiated by an outreach plan.

For 'Audience development and Film Education': Detail the strategies and sustainable methods for collecting and analysing quantitative and qualitative data on the project's results and impact in terms of pan-European audience reach.

For 'Media literacy', 'Defending media freedom and pluralism' and 'Journalism Partnership': Please explain the strategy to exchange knowledge and ensure the transferability of best practices as widely as possible.

Insert text

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4.3 Impact

Impact (n/a for 'European Co-development', 'European Slate development', 'European Mini-Slate development', 'TV and Online content', 'Video games and immersive content development', 'European Film Distribution', 'European Film Sales', 'Networks of European cinemas', 'Networks of European festivals', 'Subtitling of cultural content' and 'Audience development and Film Education')

For 'Fostering European media talents and skills': Describe the expected impact on professionals attending your action (gained expertise, career development and access to markets and networks), on selected projects (international co-production and distribution, including digital distribution), on companies (development of business models and good practices) and on the European audio-visual sector in general (increased competitiveness and growth).

For 'Markets & networking': Demonstrate the structuring effect on the European A/V industry and added value to enter the targeted markets and/or new market opportunities, reinforce the co-production and international circulation. Provide examples to show the success of a promoted project, if applicable.

For 'Innovative tools and Business models': Explain the impact of your project on the visibility, availability, audience of European works in the digital age and/or competitiveness and greening of the European audiovisual industry.

For 'Creative Innovation Lab': Explain the impact of your project on the fostering of cooperation, on the improvement of the competitiveness and/or the greening process of the European audiovisual and other cultural/creative sectors, as well as on the increase of circulation, visibility, availability, diversity and/or audience of European content in the

digital age.

For 'MEDIA 360°': Explain the impact of your action on the targeted projects and participants. Give details on the ways in which you will provide assistance and follow-up after the events planned. Explain the structuring effect and greening process on the European audiovisual industry; how this will add value for the actions and participants entering the targeted markets; and how it will reinforce the co-production and international circulation of European audiovisual works.

For 'European festivals': Briefly describe the participation of the professional community and industry activities, mechanisms in place for facilitating commercial or alternative circulation of European films, use of digital technologies and partnerships with other festivals which are relevant for the dissemination of results (if any). Describe the actions for the promotion and showcasing of European non-national films and the programming originating from European countries with low audiovisual production capacity, as well as European talents during and beyond the event.

For 'European VOD Networks and operators': Explain the proposed methodology for defining appropriate mid-term strategies in order to ensure the sustainability of the VOD services involved.

For 'Films on the move': Describe the activities that could bring additional revenues for the film and the strategy to reach markets that are not part of the project (European or non-European, in theatres and/or online, etc).

For 'Media literacy', 'Defending media freedom and pluralism' and 'Journalism Partnership': Explain the potential impact at local, regional, national and/or European levels. What methods will be used to ensure the impact of the project.

Insert text

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Example, not to complete

#@WRK-PLA-WP@#

5. WORKPLAN, WORK PACKAGES, ACTIVITIES, RESOURCES AND TIMING

5.1 Work plan

<p>Work plan</p> <p><i>Provide a brief description of the overall structure of the work plan (list of work packages or graphical presentation (Pert chart or similar)).</i></p>
<p>Insert text</p>

5.2 Work packages, activities, resources and timing

<p>WORK PACKAGES</p>
<p>Work packages</p> <p><i>This section concerns a detailed description of the project activities.</i></p> <p><i>Group your activities into work packages. A work package means a major sub-division of the project. For each work package, enter an objective (expected outcome) and list the activities, milestones and deliverables that belong to it. The grouping should be logical and guided by identifiable outputs.</i></p> <p><i>Projects should normally have a minimum of 2 work packages. WP1 should cover the management and coordination activities (meetings, coordination, project monitoring and evaluation, financial management, progress reports, etc) and all the activities which are cross-cutting and therefore difficult to assign to another specific work package (do not try splitting these activities across different work packages). WP2 and further WPs should be used for the other project activities. You can create as many work packages as needed by copying WP1.</i></p> <p><i>For very simple projects, it is possible to use a single work package for the entire project (WP1 with the project acronym as WP name).</i></p> <p><i>Each WP should be accompanied by a specific budget. The sum of all specific budget of the work packages should be consistent with the global budget indicated in Part A.</i></p> <p><i>Work packages covering financial support to third parties (⚠ only allowed if authorised in the Call document) must describe the conditions for implementing the support (for grants: max amounts per third party; criteria for calculating the exact amounts, types of activity that qualify (closed list), persons/categories of persons to be supported and criteria and procedures for giving support; for prizes: eligibility and award criteria, amount of the prize and payment arrangements).</i></p> <p>⚠ Enter each activity/milestone/output/outcome/deliverable only once (under one work package).</p> <p>⚠ Ensure consistence with the detailed budget table/calculator (if applicable). (n/a for 'European Slate development', 'European Mini-Slate development' and 'European festivals')</p>

Objectives

List the specific objectives to which the work package is linked.

Activities and division of work (WP description)

Provide a concise overview of the work (planned tasks). Be specific and give a short name and number for each task.

Show who is participating in each task: Coordinator (COO), Beneficiaries (BEN), Affiliated Entities (AE), Associated Partners (AP), indicating **in bold** the task leader.

Add information on other participants' involvement in the project e.g. subcontractors, in-kind contributions.

Note:

In-kind contributions: In-kind contributions for free are cost-neutral, i.e. cannot be declared as cost. Please indicate the in-kind contributions that are provided in the context of the work package.

The Coordinator remains fully responsible for the coordination tasks, even if they are delegated to someone else. Coordinator tasks cannot be subcontracted.

If there is subcontracting, please also complete the table below.

Milestones and deliverables (outputs/outcomes)

Milestones are control points in the project that help to chart progress (e.g. completion of a key deliverable allowing the next phase of the work to begin). Use them only for major outputs in complex projects, otherwise leave the section empty. Please limit the number of milestones by work package.

Means of verification are how you intend to prove that a milestone has been reached. If appropriate, you can also refer to indicators.

Deliverables are project outputs which are submitted to show project progress (any format). Refer only to major outputs. Do not include minor sub-items, internal working papers, meeting minutes, etc. Limit the number of deliverables to max 10-15 for the entire project. You may be asked to further reduce the number during grant preparation.

For deliverables such as meetings, events, seminars, trainings, workshops, webinars, conferences, etc., enter each deliverable separately and provide the following in the 'Description' field: invitation, agenda, signed presence list, target group, number of estimated participants, duration of the event, report of the event, training material package, presentations, evaluation report, feedback questionnaire.

For deliverables such as manuals, toolkits, guides, reports, leaflets, brochures, training materials etc., add in the 'Description' field: format (electronic or printed), language(s), approximate number of pages and estimated number of copies of publications (if any).

For each deliverable you will have to indicate a due month by when you commit to upload it in the Portal. The due month of the deliverable cannot be outside the duration of the work package and must be in line with the timeline provided below. Month 1 marks the start of the project and all deadlines should be related to this starting date.

The labels used mean:

Public — fully open (⚠ automatically posted online on the Project Results platforms)

Sensitive — limited under the conditions of the Grant Agreement

EU classified — RESTREINT-UE/EU-RESTRICTED, CONFIDENTIEL-UE/EU-CONFIDENTIAL, SECRET-UE/EU-SECRET under Decision [2015/444](#). For items classified under other rules (e.g. national or international organisation), please select the equivalent EU classification level.

Work Package 1

Work Package 1: [Name, e.g. Project management and coordination]							
Duration:	MX - MX	Lead Beneficiary:			1-Short name		
Objectives							
▪							
Activities and division of work (WP description)							
Task No (continuous numbering linked to WP)	Task Name	Description	Participants		In-kind Contributions and Subcontracting (Yes/No and which)		
			Name	Role (COO, BEN, AE, AP, OTHER)			
T1.1							
T1.2							
Milestones and deliverables (outputs/outcomes)							
Milestone No (continuous numbering not linked to WP)	Milestone Name	Work Package No	Lead Beneficiary	Description	Due Date (month number)	Means of Verification	
MS1		1					
MS2		1					
Deliverable No (continuous numbering)	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month number)	Description (including format and

linked to WP)						language)
D1.1		1		[R — Document, report] [DEM — Demonstrator, pilot, prototype] [DEC — Websites, patent filings, videos, etc] [DATA — data sets, microdata, etc] [DMP — Data Management Plan] [ETHICS] [SECURITY] [OTHER]	[PU — Public] [SEN — Sensitive] [R-UE/EU-R — EU Classified] [C-UE/EU-C — EU Classified] [S-UE/EU-S — EU Classified]	
D1.2		1		[R — Document, report] [DEM — Demonstrator, pilot, prototype] [DEC — Websites, patent filings, videos, etc] [DATA — data sets, microdata, etc] [DMP — Data Management Plan] [ETHICS] [SECURITY] [OTHER]	[PU — Public] [SEN — Sensitive] [R-UE/EU-R — EU Classified] [C-UE/EU-C — EU Classified] [S-UE/EU-S — EU Classified]	

Estimated budget — Resources	
Participant	Costs <i>(n/a for Lump Sum Grants: 'European Co-development', 'European Slate development', 'European Mini-Slate development', 'TV and Online content', 'European festivals' and 'Video games and immersive content development')</i>

	A. Personnel		B. Subcontracting	C.1a Travel			C.1b Accommodation	C.1c Subsistence	C.2 Equipment	C.3 Other goods, works and services	D.1 Financial support to third parties		E. Indirect costs	Total costs	
	X person months	X EUR	X EUR	X travels	X persons travelling	X EUR	X EUR	X EUR	X EUR	X EUR	X EUR	X grants	X EUR	X EUR	X EUR
[name]	X person months	X EUR	X EUR	X travels	X persons travelling	X EUR	X EUR	X EUR	X EUR	X EUR	X EUR	X grants	X EUR	X EUR	X EUR
[name]	X person months	X EUR	X EUR	X travels	X persons travelling	X EUR	X EUR	X EUR	X EUR	X EUR	X EUR	X prizes	X EUR	X EUR	X EUR
Total	X person months	X EUR	X EUR	X travels	X persons travelling	X EUR	X EUR	X EUR	X EUR	X EUR	X EUR	X grants X prizes	X EUR	X EUR	X EUR

For Lump Sum Grants, see detailed budget table/calculator (annex 1 to Part B; see [Portal Reference Documents](#)).

Work Package ...

To insert work packages, copy WP1 as many times as necessary.

Staff effort (n/a for Lump Sum Grants: European Co-development', 'European Slate development', 'European Mini-Slate development', 'TV and Online content', 'European festivals' and 'Video games and immersive content development')

Staff effort per work package						
<i>Fill in the summary on work package information and effort per work package.</i>						
Work Package No	Work Package Title	Lead Participant No	Lead Participant Short Name	Start Month	End Month	Person-Months
1						
2						
3						
4						
					Total Person-Months	

Staff effort per participant				
<i>Fill in the effort per work package and Beneficiary/Affiliated Entity.</i>				
<i>Please indicate the number of person/months over the whole duration of the planned work.</i>				
<i>Identify the work-package leader for each work package by showing the relevant person/month figure in bold.</i>				
Participant	WP1	WP2	WP...	Total Person-Months
[name]				
[name]				
Total Person-Months				

Subcontracting (n/a for prefixed Lump Sum Grants)

Subcontracting						
<p>Give details on subcontracted project tasks (if any) and explain the reasons why (as opposed to direct implementation by the Beneficiaries/Affiliated Entities).</p> <p>Subcontracting — Subcontracting means the implementation of ‘action tasks’, i.e. specific tasks which are part of the EU grant and are described in Annex 1 of the Grant Agreement.</p> <p>Note: Subcontracting concerns the outsourcing of a part of the project to a party outside the consortium. It is not simply about purchasing goods or services. We normally expect that the participants have sufficient operational capacity to implement the project activities themselves. Subcontracting should therefore be exceptional.</p> <p>Include only subcontracts that comply with the rules (i.e. best value for money and no conflict of interest; no subcontracting of coordinator tasks).</p>						
Work Package No	Subcontract No (continuous numbering linked to WP)	Subcontract Name (subcontracted action tasks)	Description (including task number and BEN/AE to which it is linked)	Estimated Costs (EUR)	Justification (why is subcontracting necessary?)	Best-Value-for-Money (how do you intend to ensure it?)
	S1.1					
	S1.2					
Other issues: <i>If subcontracting for the project goes beyond 30% of the total eligible costs, give specific reasons.</i>			Insert text			

Events and trainings

Events and trainings							
<p>This table is to be completed for events organised by the applicants as part of the activities in the work packages above</p> <p>Give more details on the type, location, number of persons attending, etc.</p>							
Event No (continuous numbering linked to WP)	Participant	Description					Attendees
		Name	Type	Area	Location	Duration (days)	Number
E1.1	[name]	[name]	[insert type, e.g. training, workshop,	[insert topics addressed, types of	[city, country]	[number]	[number]

			conference, event, etc.]	skills/knowledge acquired, etc]			
E1.2	[name]	[name]	[insert type, e.g. training, workshop, conference, event, etc.]	[insert topics addressed, types of skills/knowledge acquired, etc]	[city, country]	[number]	[number]

Timetable

Timetable (projects up to 2 years)
 Fill in cells in beige to show the duration of activities. Repeat lines/columns as necessary.
Note: Use the project month numbers instead of calendar months. Month 1 marks always the start of the project. In the timeline you should indicate the timing of each activity per WP.

ACTIVITY	MONTHS																							
	M 1	M 2	M 3	M 4	M 5	M 6	M 7	M 8	M 9	M 10	M 11	M 12	M 13	M 14	M 15	M 16	M 17	M 18	M 19	M 20	M 21	M 22	M 23	M 24
Task 1.1 - ...																								
Task 1.2 - ...																								
Task ...																								

Timetable (projects of more than 2 years)
 Fill in cells in beige to show the duration of activities. Repeat lines/columns as necessary.
Note: Use actual calendar years and quarters. In the timeline you should indicate the timing of each activity per WP. You may add additional columns if your project is longer than 6 years.

ACTIVITY	YEAR 1				YEAR 2				YEAR 3				YEAR 4				YEAR 5				YEAR 6			
	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4

#@ETH-ICS-EI@#

6. OTHER**6.1 Ethics**

Ethics
Not applicable.

#§ETH-ICS-EI§# #@SEC-URI-SU@#

6.2 Security

Security
Not applicable.

#§SEC-URI-SU§# #@DEC-LAR-DL@#

7. DECLARATIONS

Double funding	
Information concerning other EU grants for this project	YES/NO
<p>⚠ Please note that there is a strict prohibition of double funding from the EU budget (except under EU Synergies actions).</p> <p>We confirm that to our best knowledge neither the project as a whole nor any parts of it have benefitted from any other EU grant (including EU funding managed by authorities in EU Member States or other funding bodies, e.g. EU Regional Funds, EU Agricultural Funds, etc). If NO, explain and provide details.</p> <p>We confirm that to our best knowledge neither the project as a whole nor any parts of it are (nor will be) submitted for any other EU grant (including EU funding managed by authorities in EU Member States or other funding bodies, e.g. EU Regional Funds, EU Agricultural Funds, etc). If NO, explain and provide details.</p>	

Financial support to third parties (if applicable)
<i>If in your project the maximum amount per third party will be more than the threshold amount set in the Call document, justify and explain why the higher amount is necessary in order to fulfil your project's objectives.</i>
Insert text

#§DEC-LAR-DL§#

ANNEXES

LIST OF ANNEXES

Standard

Detailed budget table/Calculator (annex 1 to Part B) — *mandatory for Lump Sum Grants (see [Portal Reference Documents](#))*

CVs (annex 2 to Part B) — *mandatory, if required in the Call document*

Annual activity reports (annex 3 to Part B) — *not applicable*

List of previous projects (annex 4 to Part B) — *mandatory, if required in the Call document*

Special

Other annexes (annex X to Part B) — *mandatory, if required in the Call document*

Example, not to complete

LIST OF PREVIOUS PROJECTS

List of previous projects					
<i>Please provide a list of your previous projects for the last 4 years.</i>					
Participant	Project Reference No and Title, Funding programme	Period (start and end date)	Role (COO, BEN, AE, OTHER)	Amount (EUR)	Website (if any)
[name]					
[name]					

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	15.04.2021	Initial version (new MFF).
2.0	15.01.2022 01.06.2022	Update for 2022 calls. Consolidation, formatting and layout changes. Tags added.